

THE
O D E S
O F
H O R A C E

In *Latin* and *English*;

With a Translation of

Dr. *BENTLEY*'s NOTES.

To which are added,

NOTES upon NOTES; Done in the
Bentleian Stile and Manner.

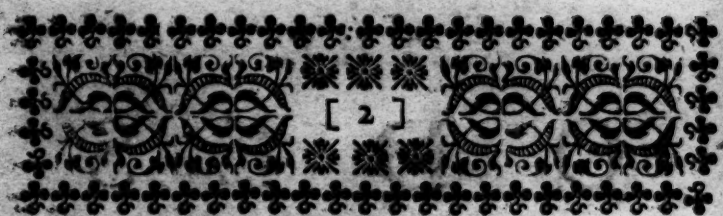
Humano capiti cervicem jungit equinam. Hor.

P A R T II.

To be Continued.

L O N D O N :

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Q. Horatii Flacci

O D A R U M.

LIB. I.



MUSEUM

ODE IV. AD SESTIUM.



*Oluitur atris hiems gratâ vice veris &
Favoni:*

Trahuntq; siccas machina carinas.

*Ac neque jam stabulis gaudet pecus, aut
arator igni;*

Nec prata canis albicant pruinis.

(a) *Jam Cytherea choros ducit Venus, imminente Luna:*

Functæque Nymphis Gratia decentes

*Alternò terram quatiant pede; (b) dum gravis Cyclopium
Volcanus ardens visit officinas.*

Nunc

THE
ODES
OF
HORACE.

BOOK I.

ODE IV. To SESTIUS.



THE Winter melts away, the Spring
takes place:

Warm Winds the Icy Streams release,
And Ships revisit the neglected Seas.

The Cattle range afar, from Stalls let
loose :

No more the Hearth with Ashes glows,
And snowy Meads their hoary Fleeces lose.

Venus in Pairs now calls again

Her Nymphs and Graces, lovely Train,
To dance by Moon-shine on the verdant Plain;

There hand in hand they ply their nimble Feet :

Whilst *Vulcan* and his *Cyclops* sweat,
And with loud Stroaks their massy Anvils beat.

A 2

Now

Nunc decet aut viridi nitidum caput impedire myrto,

Aut flore, terra quem ferunt soluta.

Nunc & in umbrosis Fauno decet immolare lucis,

(c) *Seu poscat agnâ, sive malis hado.*

Pallida mors aequo pulsat pede pauperum tabernas,

Regumque turris. O beate Sesti,

Vita summa brevis spem nos vetat inchoare longam.

(d) *Fam te premet nox, fabulaque Manes,*

(e) *Et domus exilis Plutonia: quo simul meâris,*

(f) *Nec regna vini sortiire talis;*

(g) *Nec tenerum Lycidam mirabere, quo calet iuventus*

Nunc omnis, & mox virgines tepebunt.



The ODES of HORACE.

5

Now is the proper time to deck the Head,
And Myrtle round the Temples spread,
Or Flow'rs new springing from the Frosty Bed.

Now is the time, the Swains have so decreed,
A bleating Lamb or tender Kid
To *Fawns* in the sacred Grove must bleed.

Intruding Death with equal Freedom greets
The low built Hutt, and stately Gates
Of lofty Palaces and Royal Seats.

Be wise, O *Sestius*! to prolong forbear,
Since Life is short, thy Hopes and Care:
The Fabled Shades and gloomy State draw near.

Thou must e'er long, without Redemption, go
To *Pluto's* dusky Realm below:

Thy Revels and thy drunken Joys forgoe.

Then *Lycidas* no longer shall be thine,

Whose Charms our Sex at present win,
For whom a thousand Virgins soon shall pine.



B 3

(2) FAM

(a) *JAM Cytherea chorus ducit Venus.*] Observe that this same *Venus* is a very Idle word in this place: for neither our *Horace* nor any other *Latin* Author ever said *Cytherea Venus*, but only plain *Cytherea*. *Od.* 3. 12. *Virgil* *Ene.* 4. 128. Thus say all the rest of them, or else my Memory fails me. Not a *Greek* Poet ever said *Κυθήριον Ἀφροδίτην*, no not *Hommer* himself, who so often calls upon *Φοῖβος Ἀπόλλων*, which only *Virgil* has imitated, and that but once. *Eneid.* 3. 251. And this may serve to justify our Author, since none of our Books pretend to amend the place. Add to this, what *Marius Plotius* says, *de metris*. *Jam Cytherea chorus verius dicitur*. Where the Metre requires it should be *Venus dicitur*, for this is quoted out of our Author, and confirms the vulgar Lesson.

(b) *Dum graves Cyclopium Vulcanus ardens urit officinas.*] *Julius Scaliger*, a great Man, in his *de Poet.* lib. 6. cannot digest this. *Vulcan*, says he, does not burn his own *Hovel*, for then it would be consumed: whereas it is supposed to remain. *Urget* is therefore better, for it is the Business of a Master to forward his Work. Thus far *Scaliger*, whom the rest of his Fraternity, the Commentators, though at other times they are apt enough to tickle him, do not think fit to meddle with in

this place; but neither will they mind what he says, nor yet try to mend the matter. *Scaliger's* Notion is right and sharp enough, but it was not so well done of him, to say *caminos*: for why should not Chimneys burn? See for proof *Juvenal.* 14. 118. *Ovid.* *Fast.* 4. 473. But to burn a *Hovel* is quite another thing: for by that means the *Smith* might also set Fire to his whole Shop, and all his Tools: and it would be pleasant enough to charge the God *Vulcan* with such a Frolick. Nor will that in *Propertius* *Eleg.* 11. 1.

Colehis Joleiacis urit athena focis,

mend the matter, though *Passeratius* mentions it, as being foreign to the Purpose: for Kettles may burn without danger to the *Hovel* or Chimney. Besides, I wonder *Scaliger* should take no notice how ridiculous those two words *ardens* & *urit* look so near together; Might we not cry out in Greek, *Διε τὰυτὸν ἄρας*, You said that before? This Fire upon Fire is enough to freeze us. I agree therefore to *Scaliger's* *urget officinas*, since from a Boy I remember those Lines in *Virgil.* 8. 439.

Tollite cuncta, inquit, &c.

Here, I suppose, you hear a Master

Master urging and forwarding his Servants to Work. In the mean time, we have some old Parchments that help us out here at a dead lift. The *Leiden* Copy, aged 80 and upwards, most truly reads *Visit officinas*. So do some of *Lambin's*, so *Colbert's* in the various Lectiōs, and the *Bodleian*, where the Word is *visit*. *Plotius* the Grammarian, p. 2663, who exceeds all these in Years, writes *visit*, and so we now read it; but doubtless, this is a Blunder in those Puppies the Librarians, who should have made it *visit*, for there is not a word in the World which we can wish or fancy more to *Horace's* mind than this. See where he speaks of *Venus* visiting *Paphos*. Ode 3. 28. and *Virgil. Æne. 4. 143*, where *Apollo* makes a Visit. *Ovid* sends *Vulcan* on much such another Errand. *Arte. 2. 519*. See also *Apollonius Rhodius. 3. 40*. where *Venus* is represented, not as in this place, dancing by Moon-shine, but like a good Housewife staying at Home, and minding her Family, whilst her Good Man *Vulcan* was at his Forge at *Lipara*. Take notice, that I had first penn'd this Comment, before it came to my Ears, that the most ingenious *Rutgerfius* had already determined for *visit*, and also cited this Passage of *Apollonius*.

(c) *Sen poscat agnam sive malis hadum.*] Thus we read

it in three of *Lambin's* Books: so says one of *Cruquius*, and another of *Bursmannus*; two of ours, the *Zulichemian*, and that of the *Royal Society*, make it *agnam & hados*, which comes nearest to the right Lectiō, and is best supported by the Credit of most Copies and the oldest.

Sen poscat agnā, sive malit hado.

Servius upon *Virgil*, *Eclog. 3. Cum faciam vitulā*, quotes this very place. So we read in *Marius Victorinus*, p. 2575. and *Plotius*, 2659. The *Grævian* Copy says in the Margin, that *immolari sibi* is understood: Which is very right; for if you only read *agnam & hados*, all that need to be understood is only *immolari sibi*. But 'tis as good Latin to say, *poscit agna sibi immolari*, as to say, *poscit agnam sibi immolari*. See *Macrobius Saturn. 3. 10*. The Grammarians therefore do in this place look for a Knot in a Bull-rush. And yet perhaps they may contend, that we ought to render it *poscat agnam*, as in *Epod. 17*.

————— *Poscit.*

Centum juvencor.

But then my *Battelien* Copy, which is a creditable Book, writes it down very plainly *centum juvencis*, which is all right, and corroborates the present Passage: in truth they

they corroborate one another.

(d) *Jam te premet non fabulaq; manes.*] It may be doubted here, whether *Fabula* be the *Nominative Plural*, or the *Genitive Singular*. That Spark, whoever he was, thought the latter best, who in the Margent of the *Gravian Copy* entered this Scholion, *Fabula genit. singul. pro Fabularum*. Prudentius, who always mimicks our Author, had this Passage in his Eye, *Con. Symmach. 1. 190. Persius* trod in the same Track, when he said, — *Cinis & manes & fabula fies*. Chuse which you will, 'tis all one to me.

(e) *Et domus exilis Plutonia.*] Daniel Heinsius and Baribius, *adver. 30. 13.* item Strati Theba. 1. 56, reads it thus, *Et domus exilis*. I never saw a greater Blunder. *Exilis domus*, or a thin House, is the same as a poor mean House, without Furniture and Provisions. See *Epist. 1. 6.* See *Seneca in Hippol. v. 209.* and *Apuleius in Apolog.* concerning your poorer sort of Household Gods. What follows proves this, *Nec regna vini*, &c. that is,

you'll find no good Cheer in Hell, no Feasting, no Wenching, no good Rooms or Company; And let no Body take Offence at this double Epithet, *Exilis Plutonia*, which indeed is not common: And yet you find much the same Expression, *Epist. 2. 1.* So *Virgil. Ænei. 10. 408.* and *Seneca. OEdip. v. 228.*

(f) *Nec regna vini sortiere talis.*] The *Queen's College Copy* says, *Nec regna talis sortiere vini*. Which form of words sufficiently prove *talis* to signify Dice. There are some Blockheads, who would fain spirit up, and give us in their way of Cookery, *talis vini*, that is, such Wine, so good, so generous, as if there were a bad sort of Wine in Pluto's Cellar. To Lord it in one's Wine, is well said: but to Lord it in good Wine very silly. Custom and Good Sense are against it.

(g) *Nec tenerum Lycidam.*] One of my best Books, the *Queen's College Copy*, and two of *Torrentius*, write *Lycidan*, after the Greek manner. Which is right. See *Sermo. 2. 4.* So *Virgil*, and the rest.

NOTES upon NOTES. ODE 4.

QUOD de Vulcano, *taberna domino; suspicari festivum sane esset.*] The Dr. thinks it a merry Story to suppose, that Vulcan should burn his own Shop; he owes indeed; that Kettles may burn without consuming; and yet *Homer* tells us, that Vulcan's

Shop was made of Brass, and Kettles were heretofore made of the very same Metal. Not that I am for burning Vulcan's Shop, any more than the Dr, but since all Masters do in a particular manner exert themselves in their Shops, if Vulcan should do so too,

NOTES upon NOTES. ODE 4. 9

roo, he must certainly burn every thing that comes near him; for I think I have read in some odd Book or other, that this *Vulcan* is the God of Fire.

Ubi habes Venerem, non ut hic ad lunam choros celebrarem, sed ut frugi.] Several of the Latin Poets, so far as I can find, have given a very indifferent Character of *Venus*, whom they represent as a sort of a light Hussy, that took no Care of her Family, but when her Good-man, who was by Trade a Smith, and had a Shop at *Lipara*, was hard at Work on his Anvil, would gad abroad to Revels and dancing Bouts, where she kept such very ill Hours, that as *Horace* Observes, she would Dance by the Light of the Moon. Some go further, and do not stick to say, that she made her Husband a Cuckold; but our learned Commentator, who is concerned for her Reputation, endeavours to silence these Reports, and produces one *Apollonius Rhodius* to prove, that she was as frugal a Housewife as any in the Parish: that she kept home, minded her Family, and did not make that ill Use of her Husband's being gone to *Lipara*, as was suggested. So extraordinary a Piece of Charity could not but engage the Dr. to write what follows, and to assure the World, that tho' a certain very ingenious Fellow, called *Rurghius*, had found out this

bright Passage in *Apollonius*; Yet the Dr. was the more ingenious Man of the two, and had discovered it before him.

Quasi vero vel vilissimi vini copia esset in domo Plutonis.]

The Dr. gives us a very melancholly Account of *Pluto's* House-keeping, and particularly describes his Cellar as in a very bad Condition, not having so much as a Pint of Plain Port, or any sort of Wine though never so bad. This he does, not so much as a Commentator, as a Divine, for he could not have said any thing more discouraging to those, who had any Inclination to make this old Gentleman a Visit.

Magisterium vini, regnum vini, rectè dixeris: Regnum vini boni, regnum vini talis necquaquam.] It was a Custom among the Romans, in their Clubs and Frolics over a Glass of Wine, to throw Dice who should be *Major domo*, or Master of the Revels; this Office *Horace* calls *Regnum vini*; The Dr. approves of it, and seems to like that sort of Authority well enough; but then he will by no means allow a *regnum vini boni*, to any of those Vicegerents of *Bacchus*, and with good Reason: for who knows, what sort of a *regnum* or Empire such a *Major-domo* might claim? Perhaps he might make it Absolute, and so keep all the Good Wine to himself.



O D E V. Ad PYRRHAM.

*Q*UIS multâ gracilis te puer in rosâ
Perfusus liquidis urget odoribus
Grato, Pyrrha, sub antro?
Cui flavam religas comam,

*Simplex munditiis? heu quoties fidem
Mutatosque Deos flebit, & aspera
Nigris aquora ventis
(*) Emirabitur insolens?*

*Qui nunc te fruitur credulus aureâ,
Qui semper vacuam, semper amabilem
Sperat, nescius aura
Fallacis. miseri, quibus*

*Intentata nites. me tabulâ sacer
Votivâ paries indicat urvida
Suspendisse potenti
Vestimenta maris Deo.*





ODE V. To PYRRA.

WHAT well-shap'd Lover in the Rosie Shade,
With fragrant Limbs and sweet Address,
Shall to thy warm Embraces press,
In all thy loose Attire and wanton Airs display'd?

Bright Charmer, nicely clean tho' Plain!
How shall the Youth with sad Surprise,
See angry Storms and Tempests rise,
And all this Calm of Love break into fierce Disdain?

He doats, he raves with Bliss; whilst thou art kind;
Ah Wretch! undone by Amorous Smiles,
Who sees thy Charms and not thy Wiles;
For thou art light as Air, inconstant as the Wind.

Learn from my Fate; by Tides and Whirlwinds tost,
I reach'd the Shore, half-drown'd in Brine;
My Tablet hangs on Neptune's Shrine,
To warn all other Sailors from the dangerous Coast.



(a) *Emi-*

(a) **E** *Mirabitur insolens.*] Our Books do wonderfully concur to have it so; thus *Donatus*, who in the *Eunuch* of *Terence*. V. 19, produces this very Passage of *Horace*; and yet I cannot but be amaz'd, that no body should use this Word but only our Author, and he too only once. What is the great Virtue and Valour of this same *Emirari*, that it must be hammer'd out, and forg'd on purpose? Why, say *Expositors*, it signifies to wonder exceedingly or very much; and yet there is a common Word, *Demirari*, which signifies all this. See *Donatus* on *Terent. Hecyra*. 4. 1. Was it worth *Horace's* while to make a Word on purpose, which after all is nothing to his purpose? He might easily have clapt in *Demirabitur*; and yet if this was *Horace's* Hand-writing, how is it to be believ'd, that a Word so well known should be falsify'd in so many Books, and another, that does not mend the Sense, and never was heard of before, slip into its room? But after all, neither of these will do; for still there is an Absurdity and Contradiction in the Words.

For thus, How often shall he wonder at so unusual — but why so often wonder if it be unusual? Indeed it may be unusual the first time: After that he will find it more Customary. So that we are still in the Mire. The *Queen's College* Copy, a most invaluable piece, is the only Book that makes us suspect a Blunder, which plainly reads & *mirabitur*, some second Hand having markt the Letter: with such a Stroak as is usual for *Librarians* to make on their *Delenda*; for they had a mind to correct the place by other Copies. But why should we not read with no great Variation, but such as is very commodious, *Ut mirabitur insolens*! We know what *Virgil* says, *ut vidi! ut perii!* See *Catul.* 67. *Et* might easily riggle it self into the place of *ut*; for the fifth Letter of every Verse was heretofore writ in Vermilion, which the *Librarians* often omitted, and left to be inserted afterwards. Add to this, that in an old Edition of *Donatus*, *Argen.* MDIII instead of *Emirabitur*, you find & *mutabitur*, which is a plain footstep of the Ancient Lesson.

QUOTIES, inquit *emirabitur insolens? atqui si toties emirabitur, quomodo, quare, insolens?* Horace makes a young Fellow, who was supposed to be handsomely jilted, wonder very much at it, as at a thing he was not us'd to. This is all he means, and perhaps the Fellow being Young, might not be us'd to such Matters, and so wonder the more, which is natural enough. But the Dr. comes and spoils all, by asking this strewed Question: *If he wonders so much, and so often, how comes it to*

be so unusual for him at last to wonder at all? Suppose this were the Case, the thing is not so very strange in the Business of Love: For Lovers will wonder, and wonder, and go on wondering still, as if they had never wonder'd before; And therefore the Dr. needed not to resort to the *Queen's College Copy* for a Solution of this Matter: for *Cassandra, Cleopatra*, or any of the *Love-Classic*s, would have supply'd him with Quotations enough to justify the Inconsistency,



ODE VI. *Ad AGRIPPAM.*

Scriberis Vario fortis & hostium
Victor, Maonii carminis alite,

(a) Qua rem cumque ferox, navibus aut equis,
Miles te duce gesserit.

Nos, Agrippa, neque hac dicere, nec gravem
Pelida stomachum cedere nescii,

(b) Nec cursus duplicis per mare Ulixai,
Nec savam Pelopis domum

Conamur, tennes grandia: dum pudor,
Imbellisque lyra Musa potens vetat
Laudes egregii Caesaris & tuas
Culpa deterere ingeni.

Quis Martem tunica tectum adamantina
Digne scripserit? aut (c) pulvere Troico
Nigrum Merionem? aut ope Palladis
Tydidem superis parem?

Nos convivium, nos (d) praelia virginum,
Strictis in juvenes unguibus acrium,
Cantamus, vacui, siue quid urimur,
Non prater solitum leves.





ODE VI. To AGRIPPA.

VARIUS in never-dying Verse,
Equal to *Homer's* Vein,
Thy Deeds, *Agrippa*, shall rehearse:
Thy Triumphs on the Land and Main.

Whilst I no warlike Subject chuse,
Too lofty for the Lyre:
Nor tell of *Pelops'* bloody House,
Ulysses' Toils, *Achilles'* Ire.

How should I raise my flagging Wing
Above the middle Skies,
Of Heroes or of Gods to sing?
Or how to Thee or *Cesar* rise?

Who can *Mars* in Armour dress?
Who *Merion's* dusty Stains?
Who mighty *Diomed* express,
Mating the Gods on *Trojan* Plains?

Let me describe, in humble Strains,
The Feats that Love has done,
The Battles, Revels, Joys, and Pains,
Th' Amours of others, and my own.



(2) *Quam*

(a) **Q**UAM rem cumque
ferox navibus aut e-
quis miles te duce
gesserit. I am afraid this Lesson
will never stand upright upon
its Legs; and yet at first
sight it has a wholesom Look
enough, and thus we find it
in all and most of the Books,
and also in *Victorinus*, p. 2614.
But now let me ask: If
Agrippa had done a Mean or
a Middle-siz'd Action, or a
thing of no great Moment,
must this presently deserve
the *Maonian Quill*? Can he
be supposed to come off scur-
vily, and yet to remain Con-
queror? No Body will say
this. He who says, *Quamcum-
que rem gesseris* (do what you
will) to *Agrippa*, does not
commend him, but banters
and puts upon him, and is
far from giving us any hope-
ful Account of him. See
Cicero ad Lentul. Epist. 1. 9.
where *Quascunque res* (any
sort of Actions) is opposed
to Great Victories, just as great
things are opposed to little,
or a Lucky Hit to a Foolish
Business. This is as plain as
the Nose in ones Face; and
therefore I readily come into
the reading produc'd by *Mu-
retius* in his Books, var. Lect.
9. 7. *Quacunque*, that is,
wheresoever, whether by Sea
or Land, for so *Navibus* aut
Equis, Ships or Horses, signi-
fie. See *Florus 2. 2.* where
he proves Virtue to be the
same a-foot or a Horse-back.
So *Livy, 23. 40. 28. 23. Ne-*

pos in *Hamilcar*. As for *Rei*
gerere, it signifies to do Business,
when it is without an Ad-
jective or Adverb. See *Vale-
rius Max. 2. 7. 10. Pliny, 12.*
31. Seneca de Constant. 19.
Walter Chaliot, a nice Critick,
reads *Qua res cumque* *ma-*
surtrix: because, says he,
REM GERERE, TO DO
BUSINESS *maur*, is al-
ways spoken of private Af-
fairs, and not of Publick,
unless it has *prosperè*, *mau*,
or some such Epithet, along
with it; But he is out, ac-
cording to my Quotations;
and I could give him a great
many more if I pleased. And
yet if our Books would bate
us a Difference or two, we
might very well read *ut rem*
cumque, that is *quandoque*, live
quandocumque (whenever.) See
our Author *Carm. 4. 2.* where
there is much such another
Expression. Besides this, we
stick yet closer to the Vulgar
reading, and the present Sense,
if we say *Quum rem cumque*
ferox; For why should not
Quumcumque do as well as
Quandocumque? But, say you,
It is not extant. Why, con-
sider we have lost a great
many Books: but they would
certainly have this very Word,
if they were not corrupted.
In *Seneca's OEdip. v. 648.*

— *Quodcumque funesto*
gradu.

Solum relinquet, —

Our Parchments have *quo-*
cumque,

cumque, quodcumque, quacumque; but only *Quicumque* could be Seneca's Hand-writing; For the Sense is, *Whenever he shall leave this Soil*, By which he means *Thebes*, where there was a Famine and Pestilence at that time.

(b) *Nec cursus duplicis per mare Ulyssæi.*] The old Scholiast calls this Lesson *Amphibolous*: for by *duplicis Ulyssæi* may be meant *callidi*, or *Cunning*, and *duplicis cursus* may be the *Accusative Case Plural*, and signify both *Going* and *Coming*. This is an old Scruple concerning the Sense of this Place, and this was the Occasion of it, because the Antients made *is* to be the *Accusative Case Plural*, where the *Genitive* ended in *Ium*. Hence the old Books write *duplicis*, and the New ones *duplices*. But now *Priscian*, p. 562. says thus, *Ulyxes pro Odysseus*, which appears from the *Genitive Case Ulyssæi*, as in *Horace*, 1 *Carm.* So say three other Books, which I have consulted. And yet p. 723. where the very same Words are repeated, *duplicis* is now extant, tho' those very Books do make it *duplices*. Since therefore we are so much in the Dark as to the Lesson, let us try what we can make of it by the Sense. Without doubt, our Author means here the Argument of the *Odyssey*, as *Pelida Stomachum*, Μῆνιν Πηλεΐδῃσιν Ἀχιλλῆος signifies that of the *Iliad*; You may

therefore call the *Odyssey*, the *Voyage of Crafty Ulysses*, supposing *duplicis* bears that Signification. *Statius* calls *Ulysses*, *varius*, *Achill.* 2. 174. Others call him other Names, as *fallax*, *pellax*, *furtis aptus*, which in *English* are, *Rogue* and *Rascal*; *δυνατός* in *Greek* is a *Fellow who speaks one thing and means another*: but none of the *Latins*, except our *Horace*, ever call such a sort of a *Spark duplex*. *Muretus* indeed cites *Catullus*, *Epig.* 69. for *duplex Amathusia*; but this is nothing to the purpose: for *duplex* there is apply'd to the *Sex*, because *Venus Amathusia* was both *Male* and *Female*, a *Vossius*, and before him *Muretus* in *Cypro*, l. 1. c. 2 observe upon *Catullus*. So in *Statius*, *Theb.* 4. 140. *Hylas* the *Centaur* is called *duplex*. Let us try now what we can make of *cursus duplices*? where we shall presently see, that the *Scholiast* Blunders, by making *duplices cursus* to signify *Ulyssæi's Going and Coming*; For there it not a Word in the *Odyssey* of *Ulysses's Voyage to Ilium*, Neither did he meet with any extraordinary Adventures more than the other Commanders. They seem to be more in the right, who by *duplices cursus*, mean his *Voyage through both Seas*, the *Hellepontick* and *Atlantic*. Among these is *Isaac Vossius* upon the Place, where he produces that of *Manilius*, 2. 4. *de Uline*;

*Erroremque ducis totidem, quot
vicerat, annis*

*Instantem bello, geminata per
æquora ponti :*

And he explains *Geminata æquora*, just as he construes *duplices cursus*; but tho' he is a pretty smart Fellow, I must tell him by his leave, that nothing can be gathered from so many Blunders. For what can you make of *errorem instantem bello*? And what was that Ten-Years War which *Ulysses* engaged in, after *Troy* was taken? All the Manuscripts, even the *Vossian*, read *Ponto*: and let him look to it by what Authority he makes it to be *Ponti*; And yet as bad as the Place is, I could venture a Touch with it; as thus,

*Erroremque ducis totidem, quot
fecerat annis*

*Instantem bello, & geminata
pericula ponto.*

The *Vossian* with three others, and the *Gemblacen* with two other Books, read *per æquora & per agmina*; So that I suspect both those *Librarians* of a Forgery. *Fecerat* is established by four Copies and the old Editions; as thus, *Ulysses*, says he, was as many Years at Sea, as *Homer* had engaged him in War at Land. See *Tibullus*, 2. 3. But let the Reading be what it will, I positively affirm, that *Manilius* designed to say, that *Ulysses* was as long at Sea, as he had been at *Troy*. See *Claudian* in *Lau. Secen.* v. 26. *Cicid*, Art. 3. 15.

& *Amor.* 2. 1. After all, what we have produced from *Manilius* and the rest, will never do in this Business of *duplices cursus*: and therefore I fancy there are but few who can suppose, that *Vossius* has hit the Nail on the Head: For according to this, it should be *cursus per duplex mare* (a Voyage over two Seas) and not *duplices per mare cursus* (two Voyages over one Sea). As for these Interpretations therefore, as well that of *duplicis Ulyxei*, as that of *duplices cursus*, let us set them both aside, and try if we can mend the Matter by a Conjecture of our own. It is my Opinion, that our *Horace* either wrote, or at least it would have been much better for him if he had wrote

— *Cursus reducis per mare
Ulixei,*

which is no great Variation from the present reading. This is the Subject of the *Odyssey*. See our Author, *Epis.* 1. 2. 'Tis not enough to say *cursus Ulixei*, the Voyage of *ULISSES*, in order to shew us what was the Argument of the *Odyssey*, unless you add, *reducis* (returning); For how can you find by these Words, unless thereto something besides, whether you mean *Ulysses's* Voyage from *Ithaca* to *Troy*, or from *Troy* home again? If *Horace* had called it, as *Manilius* and *Ovid* do, *errorem*, (his wandering Voyage)

Voyage) that had ended the Dispute; for *Ulysses* did not wander in his Passage to *Troy*, but in his Return to *Ithaca*; But now since he calls it barely *his Voyage*, and not *wandering Voyage*, he has left us at a stand, whether he means his Voyage to *Troy*, or back to *Ithaca*; And this makes me almost believe, that *Horace* penn'd it *reducis*. See *Statius*, *Silv.* 4. 2. *Sil.* 2. 7. where *Ulysses*'s Return is mentioned.

(c) *Pulvere Troico.*] That very bright Fellow, *Nick. Heinsius*, in a Corner of his Book, says, *Perhaps TROIO*. See what we say at *Ode* 3. l. 3. v. 32.

(d) *Pralia virginum sectis in juvenes unguibus acrium.*] Here again *Nick. Heinsius* puts in and says, that *Gronovius* reads *Sectos*. However I find no such thing in any of the *Gronovian* Editions: and yet *Gronovius* might tell him as much, or send it him in a Letter: But certainly that very acute Man could never away with the *Vulgar Reading*. For why, I beseech you, *sectis unguibus* (*Pared Nails*?) Perhaps some Interpreters may tell you, this is prettily said, and shews us that the Girls here were not really Angry, but only made a mock Fight of it; and therefore they cut their Nails, that they might not scratch the young Fellows Faces. But can this be right? and did *Horace* add the Epithet, (*fierce*) *acrium*, on pur-

pose to introduce this pretty Piece of Gallantry, and to make us understand it thus? If they were so very fierce as he describes them, I should look to my Eyes, and fancy they were coming at me Tooth and Nail. See *Propertius*, 3. 6. *Ovid. Aenone* *Par. Art.* 2. 451. *Claudian* in *Epithal.* *Pall. & Celler*. Where you will find a very good account of Scratching, Clawing, and such kind of *Catterwawling*: by which you will see, that these Girls were in earnest, and made some Impression with their Nails on the Cheeks of their Lovers. As for *Gronovius*, his usual good luck forsakes him here. *Sectos juvenes*, and *Acres unguibus in juvenes*, as he reads it, is not elegant enough for *Horace*. Besides, if he had a mind to talk at this rate, he should have said, *Secundos* and not *Sectos*. To be short: the most infallible Reading, and that which *Gronovius* himself would come into, if he were alive, is this,

Strictis in juvenes unguibus acrium.

for *strictis* being written heretofore in short-hand thus, *stctis*, the Letter *i* being seated on the top of *z*, which is well known to all Dealers in *Manuscripts*, those stupid Rogues, the *Librarians*, might very easily suffer *strictis* to degenerate into *sectis* for the Sense is not, *acrium in juvenes*,

venes, but *strictis in juvenes*,
(Drawn upon young men.) See
Ovid, Amor. 1. 6. Tril. v. 2.
Statius, Theb. 3. 536. con-

cerning the Method of draw-
ing or unsheathing the Hands,
Nails, or Talons, for Bat-
tle.

NOTES upon NOTES. ODE 6.

AN quamcumque rem
gesserit Agrippa, sive me-
diocrem, sive leviculam &
nullius momenti, dignum Ma-
onio carmine argumentum
est.] Our Annotator is ex-
tremely concerned in this
Place, both for the Honour
of Horace and Agrippa, for
fear, let the General do what
he would, Horace would be sure
to commend him, and there-
fore he will not suffer *Quam-
cumque rem gesseris* to stand
in this Ode; but he need not
tumble over Copies and Ma-
nuscripts to find out another
sort of *Reading*, for it was
not the Custom in Horace's
Time, to commend a Great
Man for his Faults.

*Aut dixit aut dicere potuit
Noster.*] He either said it, or
might have said it. This is
an excellent Comment upon
Horace, and the more excel-
lent, because it may serve
without Alteration for any
other Great Author (Dr. B.
himself not excepted) where-
ever we meet with any diffi-
cult or knotty Point in their
Writings.

*Neque in eo alios casus pas-
sus est Ulixes quam quivis ali-
us Ducum.*] The Dr. is po-
sitive, that Uliſſes had a good
Voyage, and met with nothing
extraordinary in his Passage from

Ithaca to Troy. This was a
Secret before, because, as the
Dr. himself observes, neither
Hemer, nor any other Author,
ever said any thing about it;
but he has discovered it by
that excellent Rule which he
seems to have kept close to
in reading the *Classicks*, that
no Hero or General in those
Days did or suffered any thing
remarkable, but there was al-
ways a Poet at Hand to take
notice of it.

*An ideo addidit ACRIVM,
ut tam festivum hoc deprende-
remus?*] Horace was speaking
of some young Girls, who
stood a sort of an Amorous
Battle with their Lovers, but
fought with their Nails pa-
red, that they might not
spoil their Faces: this was
thought pretty enough; But
the Doctor will not allow their
Nails to be pared, because they
are called *Acres*, which he
translates *fierce*, *raging*, &c.
a Lover might have called
such a Romp only *Brisk*, *Bo-
ny*, *Jolly* or so forth, though
her Nails had been pared;
the Dr. indeed makes a bloody
Business of it, and imagines,
that Slaughter might ensue;
but he forgets that there was
also a bloody biting Kiss used
in Horace's Time, which might
very well denominate the Girl
who

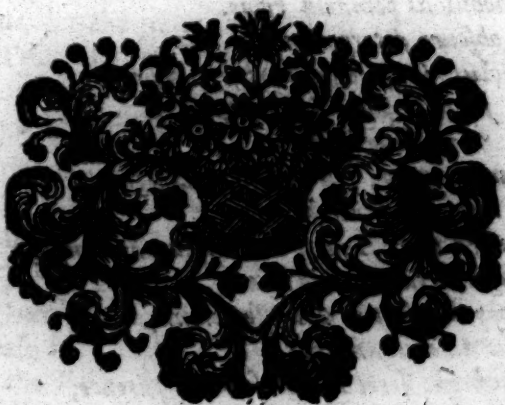
NOTES upon NOTES. ODE 6. 21

who gave it, *Acce*: and yet this was not then look'd upon as a Sign of Anger.

Secundos, potius quam se-
ctos, oportuit.] Speaking still of these Romps and their Nails. the Dr. affirms, that if their Nail were not actually cut, they should have been cut; which is right enough: and I am glad to find, as severe a Critick as he is, that he does not wholly discourage the Sport.

Certissimum habeo, Manili-
um voluisse. Certissima emen-

datio est, quam & ipse Grono-
vius, si in vivis esset, ample-
cteretur.] When a Learned Commentator says of an Author, as the Dr. here does of *Manilius*, that whatever his Words were, this was his Meaning; or as he speaks of *Gronovius*, that if such a Scholar were alive, he would come into my Sentiments: We must in Charity believe, that all this is with design to do Honour to the Authors, and not to himself, who is only their Commentator.



ODE



ODE VII. Ad MUNATIUM PLANCUM.

L Audabunt alii (a) claram Rhodon, aut Mitylenen,
Aut Ephesum, bimarifve Corinthi
Mania, vel Baccho Thebas, vel Apolline Delphos
Insignis, aut Theffala Tempe;
Sunt quibus unum opus est (b) intacta Palladis arces
Carmine perpetuo celebrare. &
(c) Undique decerptam fronti praponere olivam.
Plurimus in Funonis honorem
(d) Aptum dicet equis Argos ditesque Mycenae.
Me neque tam patiens Lacedaemon,
Nec tam Larissa percussit campus opima,
Quam domus Albunea resonantis,
(e) Et praeceps Anio, ac Tiburni lucus, & uda
(f) Mobilibus pomaria rivis.
Albus ut obscura deterget nubila calo
Sape Notus, (g) neque parturit imbres
Perpetuo: sic tu sapiens finire memento
Tristitiam vitaeque labores
Molli, Plance, mero; seu te fulgentia signis
Castra tenent, seu densa
Tiburis umbra tui. Teucer Salamina patremque
Cum fugeret, tamen uda Lyao
Tempora populeâ fertur vinxisse coronâ,
Sic tristis adfatus amicos:
Quo nos cumque feret melior fortuna parente,
Ibimus, o socii comitesque.
Nil desperandum, (h) Teucro duce, & auspice Teucro.
Certus enim promisit Apollo
Ambiguam tellure novâ Salamina futuram.
O Fortes, pejoraque passi
Mecum saepe viri, nunc vino pellite curas:
Cras ingens iterabimus aquor.



ODE VII. To MUNATIUS PLANCUS.

WHILST some praise *Corinth*, *Ephesus*, or *Rhodes*,
 Or *Mitylene*, or *Thessalia's* Plains,
 Or *Thebes*, or *Delphos*, both the Seats of Gods,
 For *Bacchus* there, and here *Apollo* reigns;

By others rich *Mycene* is preferr'd,
 Or *Argian* Tow'rs, that yield to *Juno's* Sway,
 Or those where *Pallas* rules, and every Bard
 Bears his own Native Olive Crown away;

Not *Sparta* hits so much my Humour's Bent,
 Nor fair *Larissa* in her proudest Dress,
 As *Anio* rowling from his high Descent,
 Or sweet *Albunea's* shady calm Recess.

Here *Eccho* in the Walks repeats my Song:
 Or when *Tiburnus'* gloomy Shades I trace,
 The Streams in Murmurs gently glide along,
 And greet the fragrant Orchards as they pass.

O *Plancus*, let the juicy Grape allay
 The Toils of Life, and deep corroding Cares,
 Whether in *Tibur's* pleasant Woods you stray,
 Or in bright Armour follow Camps and Wars.

Sometimes the boistrous *South* it self grows mild,
 Forgets to rage in Blasts, and Storms, and Rain,
 Clears the black Air, with Clouds and Horror fill'd,
 Disperses the Gloom, and brings back Day again.

When *Tenecer* from his Native Country fled,
 To ease his Grief the sparkling Bowl he took:
 Amidst the Feast, with Poplar crown'd his Head,
 And thus his faithful drinking Friends bespoke.

We follow Fortune, Fortune is our Guide:
 Let none despair, whilst *Tenecer* leads you on;
Phabus another Country will provide,
 A second *Salamis* shall rise our own.

Courage, my Mates, in Dangers try'd before:
 In generous Wine your Cares and Sorrows steep;
 To Day be merry and carouse ashore,
 To-Morrow launch once more into the Deep.

(a) *C* *Lavam Rhodon.*]
Martial. l. 4. 55.
 and again, 10. 68. has imitated this place.

(b) *Intacta Palladis urbem.*]
 Call this *Athens* if you please, no Body hinders you. See *Homer*, *Iliad.* B. 546. But since there is a Book of *Bersmannus*, which has *Arceem*, not *urbem*, and since some of *Lambin's* and my excellent *Queen's-College* Copy write *arces*, it is easier to turn the figurative word *Arces* into that melancholly word *Urbem*, than to bring back *Urbem* into *Arces*. *Arce* is mentioned in *Statius Theb.* 7. 124. *Ovid.* *Pont.* 4. 1. & *Metam.* 6. 7e. But yet by a stronger Figure the Poets used to say *Arces*, though they were only speaking of a single Tower. See *Valerius Flac.* 5. 647. *Virgil*, *Culix.* 29. & *Aeneid.* 11. 447. & *Eclo.* 2. *Statius.* *Theb.* 5. 100. and therefore I am much out, if you had not better read *arces* here, than *urbem*; For there were many Gods in the City, but only *Pallas* in the Tower. See *Livy.* 31. 30. However if any Body has more mind to the other *Leſſion*, let him take it, and much good may it do him.

(c) *Undiq; decerpta frondi praponere olivam.*] This Reading, which now keeps its ground in most of our Editions, was, as they say, first brought up by *Erasmus*, against the Testimonies of all Copies; for thus it stands in the Manuscripts,

Undiq; decerptam fronti praponere olivam.

Turnebus and *Torrentius*, with a small Party, appeal for the old Copies: *Lambin*, *Marcilius*, *Dan.* *Heinsius*, *Dacier*, and others, fight it out Tooth and Nail for *Erasmus*; As for me, who being Listed, cannot therefore stand by and not strike a stroke, I am clearly for restoring the old *Leſſion* to its Place and Post, from whence it cannot justly be remov'd, having done nothing to deserve such Usage. There are, says our Author, some Poets, who have written compleat Poems in Praise of *Athens*, or have made it their sole Business to extoll that City, in a continued recital of its Praises, from its first Foundation down to their own Times, and on this account,

Undiq; decerptam fronti praponere olivam,

That is, having exhausted the Subject, to lay claim to the Olive Crown. I desire to know, what harm there is in all this? It may stand the acutest and morosest Critick's Censures. Nothing is more agreeable, and more decent. *Lucretius* has made the most of it, and like a great Poet, dwells upon it, as if it pleas'd him more particularly. See *Lucret.* 1. 926. and 4. 3. You see he has nickt it: the whole Passage answers to Ho-

vace. Lucretius decerpit flores, (crops the Flowers) and makes them into a Garland; Horace praponit decerptam, (puts on the Garland which was thus compos'd of various Flowers.) See Cicero pro Sest, concerning Flowers of Rhetorick. But they object, and say: that the Poets Crown was of Ivy, or Lawrel, and not of Olive. This is a Trifle; For the Poets chose their Garlands according to their Subject: Ovid in his Book De Amoribus, demands the Myrtle Crown, because the Myrtle was Venus's Tree. Amor. 1. 1. & 1. 15. Art. 2. 733. Why therefore should not those Poets challenge the Olive Crown who wrote of Pallas, to whom that Tree is sacred, and of Athens, where it was in high Esteem? It is also very probable, that those Poets were Natives of Athens, who wrote so many Operose Verses in its Commendation: Why then should they be envied if they desired to be crowned with a Garland that grew in their own Country? It was decent in Hercules, as Seneca relates it, to bespeak a Poplar Crown, when he was going upon an extraordinary Adventure, and in Theseus, who was an Athenian to ask for one of Olive. Herc. Fur. v. 913. To as little purpose is it for them to ask the Question, What Mortal ever us'd those words, praponere olivam fronti, to signify, the Crowning of the Head

with Olive? and yet imponere coronam, imponere diadema, (to put on a Crown or Diadem) is common in Cicero, and other Writers. Virgil Geo. 1. 304. Æn. 4. 418. Propertius 4. 2. And why is it not as good Latin to say, praponere olivam fronti, as imponere olivam fronti? Is not praponere (to put before) as good as imponere (to put on?) Where is the difference? Show us how they disagree. Consider the thing well, and you'll find, that no Garland can be put on, but it must first be put before. See Valerius Flaccus. 3. 436.

—— Glaucæsq; comis prætexere frondes.

Tell me, how does this same prætexere, which is spoken of Yellow Bows, differ from prætexere, when spoken of Olive? Pracingere is used after the same manner by Seneca, Medea. 5. 70. The Greek Lyricks talk at the same rate, upon whom our Horace pins himself through all his Odes, παρατίθησι στέφανον τῆς κόμης, is word for word the Greek of praponere coronam capillis. Sappho ap Athenæum. 1. 15. p. 674. Thus much of the old Lesson. Let us now see, what Erasmus and his Followers can say for themselves, which is worth our Notice: and why we should reject this Reading, and admit with Patience a new one of their own forging;

Undique decerpita fronti praeponere olivam.

That is, as they explain it, to prefer the Olive to all other Greens wherever they grow. Very well; but now I desire to know, if this be the Sense, as they would have it, what *decerpta* belongs to? I fancy we all know what we mean when we say, To pluck an Olive, a Fig, a Flower. Then I ask, why the Olive should not be prefer'd to a Tree standing and untouched? What signifies it to say the Tree must first have some of its Bows pluck'd off, before it must come in competition with the Olive? Nothing can be more inenust, I will not say silly, and foolish. *Lucretius*, as I cited him, says,

———— *Juvatq; novos decerpere flores.*

Now why *decerptere*, I pray, unless it were to make a Garland of the Flowers so crop'd? So in the old Reading.

Undiq; decerptam fronti praeponere olivam.

If you ask why this *decerptam*? the Answer is ready: to make a Garland for the Head; for Bows are first gathered, before they are made into Garlands. But now let those, who stickle for the new Lesson, invent, if they can, any Reason, though never so silly and foolish, to what

purpose it is, in all comparisons between Trees, why either of them should be crop'd in order to get the pre-eminence. I fancy these Fellows are sick of their Notions by this time; but I have something behind still, which will make them yet sicker. For thus they say, that he who undertakes to commend Athens, is to prefer the Olive to all other Trees; as being the Plant of Pallas, and sacred to her in her own Citadel at Athens. Grant this, and it is true enough, that a great many fine things have been said of the Athenian Olive, by Poets, Rhetoricians, and Historians; but now the pinch is, what this signifies to *Horace's* Meaning, and what Connexion it carries with that which went before? Our Author had said, that some Poets made it their Business to praise Athens in their Verses: To which these Notemongers add, and you must take it along with you, and to prefer the Olive to all other Trees; Will they never be weary of these Fooleries? Or was the Olive to be the sole Continual Subject of the Poem? What, were all the other Rarities at Athens to be forgotten, and only the Olive, which was not the hundredth part of them, to be mentioned? See a few words of *Cicero's* pro Flacc. c. 26. he makes Humanity, Learning, Religion, Justice, and Law, of the Growth of Athens, as well as Fruit and Olives; What a

Field

Field is here open'd in a narrow space, for a Poet to shew his Gambols in? Here is inexhaustible Matter for a great many Books; Add to these their Histories, and Romances of the better sort: All these forsooth must be pass'd by in Silence, that the Olive might be the only Dish, which, like Cabbage twice heated, must be served up continually, and so turn the Stomach. Without doubt, the Olive of *Minerva* might have a Principal Part in such a Poem, and if you please, it shall have the first and chiefest Place. But what will you have next? For if it were so, yet still our Author would never say, *There are Poets, who would chuse no other Subject for a whole Book, than to cry up Athens to the Stars, and to commend the Olive before all other Trees*; For this would be the same thing as if a Man should say, that *Titus Livius wrote 140 Books, in which he extolled the great Actions of the Romans, and the Wolf that Nurs'd Romulus*. *Horace* is no such snotty Author, as to have this putrid Stuff put upon him. The most Renowned *Thomas Gale*, *ὁ μανασίτης*, has luckt upon another Interpretation, which that Hoarder of Letters has taken from an old Fable that came to his Hands. He writes the Verse thus,

*Undique derceptam fontis pro-
pene olivam.*

The Story as we have it in the *Greek Ballads* is this. That heretofore when *Neptune* and *Minerva* contended for the Presidency of *Athens*, the Gods ordered that the City should be given to that Deity, which could produce the most beneficial Present to Mankind; upon which *Gale* will have it, that *Neptune* made a Fountain, *Minerva* an Olive-Tree, which in the Opinion of the Gods was prefer'd to the Fountain. This is the Story which this well-bred Man will have *Horace* to hint at in this Place; and as I find by his Book, he commends *Herodotus*, *Himerius* the Sophist, and *Lucius Ampelius*, who first told this Story. But I have many things to say, which will render this Conjecture very improbable, if not wholly overturn it. For this Story has been told after another manner, especially by the *Romans*; who said, that not a Fountain, but a Horse, was produced. See *Virgil*, *Geor.* 1. 12. *Ovid*, *Meta.* 6. 75. where the Horse is not mention'd; and it is not likely, that our Author would contradict his Friends in telling this Story. This is my first Reason; now take another along with you; that no Author ever said, that *Neptune* created a Fountain, but a Sea or only a Wave; *Herodotus*, who is *Gale's* own Witness, and has his good Word, calls it *θαλασσαν* or a Sea, *Lib.* 8. 55. So *Apollodorus*, 3. 13. *Himerius* apud

Photi calls it *κύμα* a Wave, so Pausanias in Atticis. ca. 22. His third Witness, *Ampulius*, tho' he has been cited, says not a Word in the Cause, for there is not a Syllable about it in that *Ampulius*, whom *Salmasius* has Published, and for my part I know no body else of the Name. Now who can be Fool enough to believe, that our Author would call the Sea or the Salt Waves of Neptune by the Name of Fountain? Then observe, that whatever I have before brought against *Erasmus*, will be as serviceable, or almost as serviceable against *Thomas Gale*; For why *decerpta*? Why must the Olive be pluckt, in order to be compar'd with the Fountain? And why *undique* (from all parts)? Since only the Athenian Olives, in Greek *Μοπίας*, were here brought in Competition? And why lastly *perpetuo carmine*? How could only the Olive be mentioned throughout the Poem, since the other remarkable things at Athens were to come in for a share? To finish all in a Word; all the great Scholars have lost their Labour in mending this Passage: For the vulgar Reading is the best and truest, most worthy our Author, and a thousand times better than all their Comments.

(d) *Atqum dicet equis Argos.* *Servius* reads *dicet* twice, apud *Æn.* I. 28. & II. 246. So *Pulmannus*'s two best Books, one of *Bersmannus* and

mine, the *Gravi. Zulich. Bar. Magd.* add to these *Laurentianus Torrentius*, who makes it *ducet*. Let it therefore be *dicet Argos*, as it was *Laudabunt Rhodon*, which is keeping to the future Tense. *Torrentius* can never do any good here, though he finds *ducet* in his Copy, for that is but a scurvy Interpretation. For me, if I were to defend that *Lectio*, I would do it out of those Lines of *Propertius*,

*Dum tibi Cadmea ducuntur,
Pontice, Theba,
Armaque fraterna tristia
militia;*

For you may as well say *ducet Argos*, as *ducuntur Theba*. But then this very Place in *Propertius* is faulty, and I can never allow the most elegant *Broukhussius* to publish it thus, in spite of all his Copies, as he himself confesses. The old Reading *dicuntur, Pontice, Theba*, ought certainly to be call'd back; for *dicuntur* is a solemn Word among the Poets: See *Horace, Virgil*, and an innumerable Company besides. 'Tis not likely, that *Ponticus* should begin his *Theba* after the manner of the *Cyclian* Poets, from the Building of *Thebes* and *Amphion's* Harp, but only from the time of *OEdipus*, and then *ducuntur Theba* would be intolerable, unless he had treated of the very Original, the *Kriegs*, and Building of *Thebes*.

(e) *Et*

(e) *Et praeceps Anio & Tiburni lucus.*] 'Tis but a Trifle that I am going to mention, if any thing can be call'd a Trifle in the neatest of all Poets; but all the Books write *Anio ac*, and not *Anio &*; this is much cleaner than to have *&* repeated three times in the same Verse. See *Priscian*, p. 684. who reads

Ac Tiburti lucus:

But by his Favour, a Manuscript Copy, aged 600 Years, has,

Ac Tiburni,

which is the true *Lectio*, and has been sufficiently vindicated by other Writers.

(f) *Mobilibus pomaria rivis.*] *Pomaria* is in the *Græcian*, the *Queens College*, *Galean* and *Battolian Copies*, and at second Hand in the *Magdalen*, and at first Hand in the *Bodleian*, so in the old *Venetian Edition*, and in one of *Cruquius's Books*; but as for *Cruquius*, 'tis a hard matter to meet with Judgment and Learning in him, and he has no such thing as Modesty or Honesty. *Marcilius* reads it, *Nobilibus pomeria rivis*. This is wrong, and *Pomaria* is right; for as *Varro de R. R.* 1. 2. witnesses, Orchards were frequent in *Italy*, and the best Orchards were to be seen about *Pisa* and *Tibur*. See *Statius's Description of Tibur*. *Sily.* 1. 3. *Columella* 10. 407.

Hor. Serm. 1. 4. *Symmachus* *Epist.* 7. 18. & 7. 12. *Propertius*, 4. 7.

Pomosis Anio qua spumifer incubat arvis,

For so *Broukhussius* has truly and ingeniously mended the Place, whereas the old blundering Passage ran thus,

Ramosis Anio qua pomifer incubat arvis.

For what is the Sense of *ramosa arva*, (Branching Rivers?) or of *pomifer fluvius*, (a River that bears Apples?) Certainly that most accurate Judge, *Nic. Heinsius*, had not his Wits about him, when he thus refitted up that place in *Ovid*, *Amor.* 3. 6. de *Aviene*,

Nec te pratero, qui per cava saxa volutans,

Tiburis Argei pomifer arva rigas.

Here again I demand, how comes *Anio* to bear Apples? And yet I cannot Countenance the most celebrated *Broukhussius* neither, who contends to no purpose that *Spumifer*, the old received *Lectio*, is right; for a double Epithet is very squallid, and especially here, where both signify the same thing, *per cava saxa volutans* (rolling along the hollow Stones) and *Spumifer*, (frothy.) He might have easily added the Letter *a* to *Spumifer*, which was

swallow'd up, and devoured
by the following Word;

*Tiburis Argei pomifera arva
vigas.*

See *Pomifera arva* in *Silius*,
li. 4. Neither be afraid to
cut off a Vowel in the latter
part of a Pentameter. *Ovid*
is indeed shy enough of it,
and never uses it but in *Fast.*
2. 216.

(g) *Neque parturit imbres
perpetuos.*] *Servius* upon *clau-
ro Aquilone* in *Virgil*, *Georg.*
1. 460. calls it a cloudy Wind;
and a clear Wind, as all other
Winds are, and then quotes
Horace,

— *Neque parturit imbres
Perpetuos.* —

So say the Editions of *Ser-
vius*; but I question whether
the Manuscripts are on his
side. The oldest *Horaces*, the
two *Blandinian* Copies of *Cru-
quius*, and the best of mine,
the *Leiden*, *Gravian*, *Queen's
College*, with two more, do
plainly write *perpetuo*, which
is the best Reading of the
two. The South, says *Horace*,
often clears the Sky, and does
not always occasion Rain;
where you see the *Antithesis*
between *sape* and *perpetuo*:
Which is quite lost in the o-
ther Edition. Add to this, that
perpetuos is absurd: For where
is the Nicety of the Observa-
tion, that the South does not
always bring Rain? That's
impossible: we can never con-

ceive it; for if it alway
rain'd, then the South would
be said to cause Rain, even
when he did not blow, that
is, even when there was no
such Wind: Unless you make
the South perpetual, as well as
the Wind, which is an intole-
rable Absurdity.

(h) *Teucro duce & auspice
Teucro.*] It is against my
will, that I trouble this Verse,
which has been so handsomly
turn'd into a Parody by our
Christian Poets,

*Nil desperandum Christo duce,
& auspice Christo.*

And yet this Parody is much
better than what *Horace* has
said according to the present
Reading; for *Christ* is truly
our General and Soothsayer,
and *Teucer* was indeed a Ge-
neral over his Men, but I
much question if he were their
Soothsayer; For why a Sooth-
sayer? Is it because he con-
sulted the Oracle of *Apollo*?
Was this enough to deserve
the Name of *Auspex*? Or is
it because he was the Prophet
and Interpreter of *Apollo*?
Where do we read any such
thing of *Teucer*? Or shall we
take the Roman Exposition,
and say, that *duce & auspice
Teucro*, is the same thing as
to say, *duce & auspicio Teucro*,
(under the Leading and Auspices
of *Teucer*). So the Latin Wri-
ters commonly say, *duce
atque auspiciis Augusti, Tibe-
rii, &c.* And yet you shall
never find among the Ro-

mans

mans any one, who had said, that such or such things were done *Augusti auspiciis*, who would say of these things, that they were done *Augusto auspice*; I affirm no body ever said *Auspice Casare*. For *Auspex*, when spoken of a Man, is always taken properly and signifies the proper Officer; but where it is taken metaphorically, in Greek *μεταφορικῶς*, it denotes some God, and not a Man. See *Virgil* *Æn.* 3. 20. & 6. 45. *Hor. Epist.* 1. 3. *Ovid Fast.* 1. 615. *Prudentius* *con. Symmach.* 2. 707. *Avienus* in *Arateis*. And I am very much out, if the *Latins* ever speak otherwise. *Lucan* indeed calls *Brutus* an *Auspex*, where he describes the Wedding of *Cato* and *Martia*. 1. 2. 370. and *Seneca* in *Troad.* 862, calls *Helen* by the same Name. But here the Word stands in its proper Sense, and it is well known, that *Soothsayers* were always made use of at Weddings. There was certainly a great Rout heretofore among the Books about this Passage, as appears from an old Scholiast, *Auspice*, says he, that is, by his Favour and Promise; he speaks of *Apollo*, whose Oracle and Promises he follow'd. So says the Manuscript *Acron* in the Library of the Royal Society, and so the Commentator upon *Cruquius*; and yet the Annotation can never be reconciled with the present Reading; hence two of *Lam-*

bin's, with many of my Books, prefer *Auspice Teveri*. Which Reading, though it be foolish enough, makes it out clearly, that they who inserted it, put the *to Auspex* not upon *Teucer*, but *Apollo*. Not to detain you longer, he who mends the Verse thus — *Auspice Phæbo*, will certainly transcribe the very Hand-writing of *Horace*. Is it not much better for *Teucer* to make use of these Words in order to encourage them, and put them in hope? This is better than to make them depend only upon himself; but by adding *Apollo* to his own Authority, he cures them effectually of Despair. What follows seems to demand this Emendation.

———— *Certus enim promissit Apollo* ——— For what can *enim* belong to, if nothing went before relating to *Apollo*? How nice and fine is the Connexion, if you read it as I would have you, *Auspice Phæbo*? See *Statius*. *Sil.* 3. 5. & 2. 2. where *Phæbus* is called *Auspex*. Nor be frightened at all, because he repeats *Apollo* in the next Line,

Certus enim promissit Apollo,

As if *Phæbus* that went before had been sufficient; for so in another place he names *Romulus*, though just before he had nam'd him by *Periphrasis*, *Ilia. Mavortisque puer*. See *Od.* 4. 8. This is usual among the other Poets.

Relins

Rellius itaq; ni fallar, arces hic legeris, quam urbem.] Horace speaking of Athens, calls it *Palladis Urbem*; but the Dr. will scratch out *Urbem* and put in, first *Arces*, and after that *Arcem*: Whereby he thinks he does a particular favour to *Pallas* the Goddess of War: it being a more honourable Post to command in the Citadel than in the Town.

Veteres quidem libros tuerentur Turnebus, & Torrentius cum paucis: pro Erasmo acerrime pugnant Lambinus, Marcilius, Dan. Heinſius, Dacierus aliq. Mihi vero] The Dr. here makes a pitch Battle of it, and after *Erasmus* and his confederate Criticks on one side, *Turnebus*, *Torrentius* and their Party on the other, had fought it very strenuously, the Dr. declares himself: upon which the Fortune of the Day is decided, and Victory immediately determines her Choice. There is a Ballance of Power in Books as well as Kingdoms, but it all turns upon the Dr; He makes Peace and War among the Criticks, as he thinks fit.

Nulla corona imponatur fronti, quin & eadem præponatur.] All Crowns are put on before, and not behind. This is a noble Maxim in Government. It gives us to understand, that every Person is to put him-

self forward, and meet his Preferment boldly; to have one come behind one's Back, and slip a Crown or a Garland upon one's Head, looks so foolish and awkward! the very same Ceremony is us'd in clapping a Fools-Cap upon another.

Quid? an reliqua Athenarum miracula, quorum ne cunctissima pars erat olivæ, silentio erant prætereunda.] The Dr. is angry, that *Horace* should only mention *Pallas* and the *Olive-Tree*, as fit to be recorded in a Poem made in Praise of *Athens*, when, as he observes, there were so many Miracles besides in *Athens* worth Notice; now supposing an *Olive-Tree* to be a miraculous thing, yet what would have become of *Horace* here, where he mentions several Cities fit to be made the Subjects of a Poem, if he had told us all the Rarities and Miracles that belong'd to them? This *Ode* would soon have swell'd into a Book. He calls *Argos* aptam equis; What, was there nothing remarkable at *Argos*, but Horses? A strange blunder this! Nay he mentions *Albunea*, which was a very pleasant Seat, as having nothing valuable in it but only a good Eccho.

In refingendo hoc loco perdidimus plane operam tot viri ornditi.] Here the Dr. having called

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called together an Assembly of Criticks, by the Names and Titles of *most Learned, most Accurate, most Ingenious, most Judicious, most Illustrious*, and so forth, tells them when they are met, that they are a company of *Blunderers and Block-heads*, and that there is a Commentator in the World, one Dr. B, more *Learned, Accurate, Ingenious, Judicious, and Illustrious* than all of them put together.

Omnes fere Codices habent: Anio ac, non Anio &c.] This grand Dispute between *&* and *ac* is very maturely decided by the Dr. upon the Testimony of a Copy 600 Years Old; and accordingly *ac* is suffered to take place; every Body sees, they are both little Gentlemen, and very equally match'd, and it is whisper'd, that they never fell out before, therefore no Body knows what might have been the consequence, had not the Dr. stepped in so seasonably, and parted them. It seems the Dr. finding *&* twice in the Verse before, would not give him a third place, but puts *ac* in his room; the truth of it is, *&* is an intruding Particle, and much oftner in company than the rest of his Brethren.

Quid autem, fluvius pomifer?] A shrewd Question this which is here put by our Scholiast! as How comes it

to pass, that a River is said to bear Apples? And yet such is the strange Power of Poetry, that if Apples grow upon a Tree, and that Tree grows upon a Bank-side, and is watered by a River, that River shall be called *Pomifer*. The Dr. owns *Pomifera arvis* to be good in *Silius*, and yet *Fields* do no more bear Apples than Rivers, because Apples grow only upon Trees.

Si ipsi imbres perpetui essent; tum Notus crearet imbres, cum non flaret, hoc est, cum ipse omnino non esset. Nisi forte velis Notum quoque perpetuum esse, perinde ac imbres: quod nihil absurdum.] These two extraordinary Discoveries, that there are other Winds belonging to the Compass, besides the South, and, that no Wind can cause Rain, when it does not blow, make so considerable an Addition to the Modern Improvements of Navigation, that I must in a particular manner recommend them to the curious Reader: and do hope, that by this time they have been carefully transmitted to all the Marine Criticks in *Lap-land*.

Christus enim vere & dux noster, & auspex, Teucer hic dux quidem suis erat, auspex an fueris, dubito.] The Dr. seems very much to lay to Heart here, the Honour of *Christi-*

34 NOTES upon NOTES. ODE 7.

Christian Poetry, of which he gives us a Specimen in,

Christo duce & auspice Christo.

But I do not know, whether it may not be very safe in the Choice of Poetical Religions, to turn Heathen; and therefore I am most concerned for *Horace* in this place: and desire the Dr. to be as good a *Christian* in Poetry as he pleases; Only I do not know by what Authority he draws a Parallel between *Ten-*cer and the other great Person. He has already told us, that *auspex* does not signify a *Favourer* or *Promoter* of any Work or Undertaking, but a *Soothsayer*, a *Consulter of Omens*, a *Bird-watcher*, whenever it is applied to Person: and then how he can offer to call his Saviour by this Name is Matter of great Astonishment. I wish the Dr. may not go about to rid himself of *Christianity*, for the Improvement of his Poetry.

Auspex enim numquam de Homine usurpatur, nisi de eo qui propriè eo verbo signabatur.] Here we are told, that the Name *Auspex* is never given to a Man, but only to him to whom that Office properly appertains, that is to the *Soothsayer*; which Office, says he, never belong'd to *Ten-*cer; and yet he afterwards owns that this Name belong'd to

Brutus and to *Helen*. As for *Brutus*, whether he were a *Soothsayer* or no; may be a Question; I believe he was not quite mad enough for the Business. But as for *Helen*, she certainly never arriv'd at that Dignity: and the Dr. assures us that if *auspex* be taken metaphorically, it is then apply'd only to the Gods, and I dare be positive, *Helen* is, upon no account, to be numbred among them.

Profecto longe meliores animas & certiore spem suis sociis addidisset Teucer, si his verbis eos compellasset; quam si ad suam unius auctoritatem omnia retulisset.] This is a very good Reason, why we should blot out *Ten-*cro, and put in *Phabe* in this Line,

Nil desperandum Teucro duce, & auspice Teucro,

for says the Dr. *PHOEBUS* join'd to *TEUCER*, is much better than *TEUCER* alone, and will serve more effectually to keep *TEUCER*'s Companions and Followers from Despair. Who can doubt of this? and if he had added *Jupiter*, *Mars*, *Bacchus*, and all the rest of the Gods and Goddesses, the Security would have been so much the stronger.

Neq; vero illud te deterreat, quod continuo repetit Apollo, tanquam satis fuisset in prioro versu Phæbum nominasse.] The Dr. is graciously pleas'd

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NOTES upon NOTES. ODE 7. 35

to allow, that *Horace* should in this place set *Phæbus* and *Apollo* together, and yet in his *Notes* upon the 4th *Ode*, he gives out, that *Φοῖβος Ἀπόλλων* belongs only to *Homer*, and was never imitated by any other Poet, but only *Virgil*, and by him only once. However it is reasonable, that *Horace* should sometimes go out of the way to help his Commentator, after so many Favours received at his Hands.

The End of the Second Part.

July 15, 1712.

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